

Michael Lent

COURTING DISSOLUTION

Adumbration, Alterity,
and the Dislocation
of Sacrifice from Space
to Image

[transcript] Image

From:

Michael Lent

Courting Dissolution

Adumbration, Alterity, and the Dislocation of Sacrifice from Space to Image

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Michael Lent asks what role art has in colonisation and subsequent dissolution. He proposes a practice informed by the fatal strategies and ›raw‹ phenomenology of Jean Baudrillard as a challenge to a system of disappearance. Focusing on the otherness of space to prevent its ultimate dissolution, Lent promotes a spatial practice of radical alterity. Examining ideas of disappearance put forth by Baudrillard and Paul Virilio, he utilises art as a means for investigating loss of potentiality and experience through the representation of space, shifting their ideas – originally ascribed to objects – into a new emphasis.

This book ultimately attempts to break a cyclical system that causes everything to disappear into representation and equivalency.

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Initial Considerations

I fill this great empty space with a beautiful name.¹
Joachim du Bellay

How is space made more material or knowable through visual examination?² Despite a wide range of contemporary enquiry and study into space and spatiality,² the specific problems put forth in this book³ shift some of the radical ideas which Jean Baudrillard and Paul Virilio originally ascribe to objects, to space. Specifically, these are Baudrillard's method for examining disappearance into representation and Virilio's theories of mobility in a phenomenological context. Through the process of undertaking this research there emerged a problem with how we deal with space, specifically how artists approach the world.⁴ Art presents an

1 | Du Bellay, J., 1995, *Les Regrets; (précédé de) Les Antiquités de Rome; (et suivi de) La Défense et illustration de la langue française*, Silvestre de Sacy, S., & Borel, J. eds. Editions Flammarion, Paris.

2 | This is further explored later.

3 | Namely a disappearance of space.

4 | This investigation is rooted in phenomenology, what Sylvère Lotringer calls "living philosophy." Phenomenology is concerned with being-in-the-world and that reality can only be grasped through experience (of the world). Therefore, larger investigations of the meaning of reality are moot, save for brief references of a Baudrillardian notion of hyperreality (as in more real than real) as an example of things that have disappeared (or perhaps further, what they have disappeared into). Due to the phenomenological perspective of this research, and supported by the writings of phenomenolog-

opportunity to examine the world in a way that is distinct from a scientific method, but it may be that art is conforming or heading into a similar path that I will discuss later in relation to the works of Maurice Merleau-Ponty.⁵

I would like to highlight a problem by which utility and a system of difference cause space to ultimately disappear.⁶ Moreover, this book serves as a metaphorical excavation of a larger problem⁷ by which experience is utilised towards the production of knowledge as a commodity to be exchanged into this same system, whereby all things are endowed with a use-value, but ultimately disappear as well. Instead, I suggest a practice by which artists might shift the focus of sacrifice in a general economy from the lived-world, and in this case a specifically locative experience, to the image of the art object itself, thus overcoming a sort of⁸ spatial dissolution.

Much like the theoretical position of this document, as well as the location of enquiry, this book endeavours to provide a textual landscape. Through its reading, it offers a capacity to traverse and meander through a theoretical dialogue which, at times, might not offer itself in easily consumable form—which is the argument made herein. As examined in later chapters, I propose that the form of

ical theorists (and those whose practices are rooted in phenomenology) as the basis of this text, the scope of this investigation regarding artists is of their relationship to practices which involve or examine “the world”.

5 | This will be examined in a later chapter.

6 | An interrogation of this problem forms the bulk of the subsequent investigation.

7 | This is a problem developed through this text within a philosophical framework set up by theorists such as Merleau-Ponty, Bataille, and Baudrillard.

8 | “Sort of” as in a “type of”—the language used here is intentional as it alludes to an ephemeral and evanescent fundamental quandary, which is the realm the concerns of this approach are investigating. It implies a grasping of something which is not meant to be entirely understood (known, valued) and an indeterminate imaging/imagining of concept.

argument itself must be presented in an unfolding method and one that is not always explicit. The text flirts with the intangibility and pataphysical nature of these ideas both in the practice of its textual explication and informed by studio material. It forms a practice of things that would, or have, disappeared.

In this sense, there is a crisis of alterity in which otherness is threatened by its opposition to a system of exchange. According to Baudrillard: "*Alterity is in danger. It is a masterpiece in peril, an object lost or missing from our system...*"⁹ With this book, I aim to focus on the otherness of space in order to prevent its ultimate dissolution, promoting a spatial practice of radical alterity. Towards this goal, Baudrillard's *Why Hasn't Everything Already Disappeared?* and Virilio's *The Aesthetics of Disappearance* have both been employed to examine the activity of disappearance in regards to experience. Baudrillard writes about disappearance in relation to objects in the world, suggesting elements of Edmund Husserl's focus in phenomenology. However, Baudrillard goes further to discuss the disappearance of concepts and ideas, which opened the door for thinking about disappearance in the realm of the intangible, that is *space* in this instance. In Virilio's case, he offers an explanation of the role that fragmentation plays within the comprehension and subsequent disappearance of experience. This helped to generate an opening for examining the cause and effect of disappearance within the current system. With this foundation, the book takes similar stances based on the anti-productivist perspectives of Baudrillard and Georges Bataille with the view that "...the visual arts have remained by the wayside as the entire culture is now being threatened by the extermination of space..."¹⁰ a quote which will be returned to and unpacked in more detail.

9 | Baudrillard, J. & Guillaume, M., 2008, *Radical Alterity*, Semiotext(e), Los Angeles. P. 113.

10 | Virilio, P. & Lotringer, S., 2005, *The Accident of Art*, Semiotext(e), Los Angeles. P. 29.

With this research, I have hoped to take a renewed action in this regard by developing theory and ultimately works that are informed by the fatal strategies and 'raw' phenomenology of Baudrillard. From this vantage, the research model combines disappearance and alterity with traditional phenomenological notions of adumbration (as put forth by Husserl), experience, and perception in order to push the theory in a 'raw' method as initially conceived by the fatal strategies of Baudrillard. This 'raw method' is noted by Saulius Geniusas in the *Journal of the British Society for Phenomenology*. In a discussion of Baudrillard's raw phenomenology, Geniusas proposes that Baudrillard's philosophy contains two distinct tracts, the semiological and the fatal.¹¹ Whilst the semiological is concerned with "on the one hand: political economy, production, the code, the system, simulation. On the other hand: potlatch, expenditure, sacrifice, death, the feminine, seduction, and in the end the fatal."¹² Geniusas also points out "quite often, unfortunately, critical literature on Baudrillard is limited to the interpretation of the first paradigm."¹³ Addressing this gap, my research takes the later as focus.

Through this approach this book hopes to open this interrogation a bit wider as Geniusas states too that the fatalist "raw phenomenology becomes capable of opening a new range of possibilities for the development of the leading phenomenological themes."¹⁴ If critical literature on Baudrillard's later works is rare then an artistic interrogation of these strategies is even rarer, and perhaps more desperately needed with a new emphasis on the

11 | Geniusas, S., 2004. Baudrillard's Raw Phenomenology. *Journal of the British Society for Phenomenology*, 35, P. 294.

12 | Baudrillard, J., 1988, *The Ecstasy of Communication*, Lotringer, S. ed. Semiotext(e), Los Angeles. P. 79.

13 | Geniusas, S., 2004. Baudrillard's Raw Phenomenology. *Journal of the British Society for Phenomenology*, 35, P. 295.

14 | Geniusas, S., 2004. Baudrillard's Raw Phenomenology. *Journal of the British Society for Phenomenology*, 35, P. 294.

problematics of disappearance and representation. Whilst earlier works of Baudrillard have influenced art and media, these latter writings are just beginning to be interrogated. This book hopes to offer invigorating inflection towards these works through practitioner-research. Through interrogation I have also employed an artistic effort towards radical alterity as a practical one. This practice combines a phenomenology of the experience of space with strategies of asyndetic fragmentation and mobility as a production of perception of the world as *Other* in order to challenge a system of disappearance. This strategy advances discovery of the adumbrational potentialities of site rooted in Husserlian phenomenology and artistic practice, ultimately attempting to break a cyclical system of exchange that causes everything to disappear.

Here, I propose that the dissolution of space is more precisely a transfiguration of site into a known and utilised place. It represents a movement into realised place, and a disappearance of the original space that once was. In this way, it has been consumed as a product into the system of difference and absorbed into homogeneity and entropy. Rather than a mediated practice responding to space as commodification, this book instead proposes a different practice; a rethinking of the way we utilise space. Through this it seeks to offer a radical practice, one that preserves the alterity of unnamed space as an act towards singularity—a singular space that resists the urge towards homogeneity.

Another aim of this book is to further develop an existing discourse and a movement towards finding possible resolutions. This includes an examination of how one might approach these tendencies and better understand this disappearance into what is represented and is crucial to the methodology. The fugacious terrain of this investigation (both of its subject matter and its theoretical provision) requires this book to focus and espouse on that which is experimental, intentional, and sometimes impenetrable—what is lost in representing experience.

This project began as a development from the arising problematics that were revealed through earlier investigations. Previous concerns

in my own studio practice had been focused specifically on the experience of being in transit and lacking a place, which sparked a number of considerations regarding the way we utilise or mediate space or location especially as a material for artistic activity. I have viewed this mobility as a genuine opportunity to engage with the ephemerality of locative experience.

Growing up, I lived mostly in the mid-Atlantic of the US and later the west coast. Just prior to this research and in readying for it, I took several opportunities in the preceding years to drive back and forth across the North American continent in order to become acquainted with a space which I had only ever flown over. I had less of a desire to get to know the people or culture of these sites, and instead wanted to focus on discovering different places I had never been, mostly cities or tourist sites. Through the activity of this desire I found that I became more enamoured with the spaces in-between; those spaces that allowed for movement. People often call the middle section of the US the “fly-over” states, a reference to their sparse population as well as their perceived unimportance. Whilst spending the week or so necessary to drive across and through them I noticed there were mini “fly-over” (or rather drive past) spaces comprising these—between Memphis and Little Rock, between Amarillo and Oklahoma City, between Albuquerque and Flagstaff. These were the sites that allowed for movement, which were often in a sense unburdened with human habitation or more specifically an abundance of meaning and utility (other than as a means to an endpoint). Between these sites there were often no names, no signs. Frequently, speed limits were virtually non-existent in order to facilitate a rapid passing over of space, a means to get to an endpoint. The only road markers were signifiers of the hundreds of miles to the next city or petrol station. From this experience, I began to educe on the significance of the means to get to these points and the ephemeral experience of moving through space from one site to the next. Being in transit left me with a need to adapt my studio practice, so aside from documenting the journey visually, I woke up

early most mornings to describe what I had witnessed that day. This being one example:

OKLAHOMAI\$OK

I think I'm a little bit in love with Oklahoma. This is new to me because I never expected it. Not that I'm an Oklahoma connoisseur—I've only been there twice, and both times within the last eighteen months. But yesterday morning, when I woke up at dawn and started driving westward across it, towards California, it cinched it. I have feelings for Oklahoma. I'm not talking about its people, as I've scarcely met any. Or its weather, as I was afraid of being swept up by a tornado (which had hit the region the day before) at any moment. Or its culture or sights, none of which I saw if they exist. But as I drove across it, with the sun coming up from behind me, I saw the point where the Oklahoma sky meets its prairie-tan horizon line. The space between the sun (that I knew was behind me but never looked back) and where the sky touched the ground was filled with the kind of air that you'd only find at midnight. But here it was in the day. Maybe it's because everything was so flat and open that I could see where the earth curved down towards Texas and beyond. This wasn't for a moment, or in a certain part of the road, but for the entirety of Oklahoma. If I hadn't been there before I would have written it off as some kind of traveling delirium. But I had been there before and felt the same way.

And it wasn't just that space. But somehow the space and the light made a pact to imagine the colour of the entire state. It was like messing around with the contrast or colour on an old TV and finding something so mesmerising that you momentarily committed yourself to a lifetime of badly tuned television in order to hold on to the experience. The blue sky

was like tin. It had that metallic taste of blood. But it was made up of millions of soft, fast-moving dots. The ground was laid in thick strokes, and the colour was sand although the desert was miles ahead. A painter could spend eternity trying to mix those colours and never find success. In places, the ground had giant patches of brown-black char. It formed shapes that must have made sense when viewed from the sky. But there were no structures tall enough to make an attempt. Despite hundreds of miles of fields there didn't seem to be a single crop growing. There were places where it looked like cotton used to grow, but nothing was planted now. And sometimes there'd be groups of cattle that looked like they were birthed straight from the ground. They came in that exact same brown-black char and sandy ground colour, and were just as ruffled as the landscape.

The road seemed to go on forever. Occasionally it would curve to make sure I saw any slight deviation in the landscape. I appreciate that Oklahoma wanted to make sure I caught it all. Every so often I'd burst out with, "I think I could live here!" or "Let's move to Oklahoma!"—the insanity of my exclamations immediately dismissed the idea as the words trickled out into that air to my half-asleep travel companions. I clarified, "Well, we could have a second house here." I know that isn't really likely and I knew that my travels across Oklahoma would be ending. Soon they would be brought to a conclusion by the interruption that is the Texas panhandle. But I need to go back to Oklahoma someday.

Still, these journeys for me seemed to focus on arrival, exoticism, and experience not as a phenomenological drive of being in the space but rather to notch up miles as an adventurer passing through. Perhaps this experience, and the work I created around it were my own attempted contribution to a specific American idea/l of being on the road. Road trips of this sort might be viewed as ways to

“get to know” America, and even in Kerouac’s iconic novel *On the Road* he refers to the consistent familiarity and known-ness of this experience.

Furthermore we know America, we’re at home; I can go anywhere in America and get what I want because it’s the same in every corner, I know the people, I know what they do. We give and take and go in the incredibly complicated sweetness zigzagging every side.¹⁵

Perhaps these journeys had been more about getting to know the space I travelled in, and the country where I grew up. They began as a desire to arrive in places I had never been, but gradually the noticing of the in-between became more prevalent in my mind. Previously, I created video works with footage recorded on these journeys and manipulated them into several short experimental pieces. These works were more specifically focused on recognisable elements, as sites of meaning or representation of specific places (i.e. California Beaches, the Golden Gate Bridge, Oil derricks, fields of wind turbines, etc.) But through these new instances I began taking photographs and shooting video footage of all of these in between places. These included the backs of road signs and the hundreds of miles of seeming nothingness between points on map. At an exhibition of my work, I showed a large grid of these photographs. I was dismayed that visitors to the exhibition would try to guess where these sites were, or that they were sure these places were somewhere nearby. Although they were most often wrong, I was struck by the familiarity of landscape around the world despite large geographic distances and that people might have felt some connection to an image despite never having been to this specific “no place” represented. The subsequent shuffling and reshuffling of these photographs as I installed them meant that I was no longer able to really say for certain where a specific image might be documenting. This impulse and dynamic began to really inform the theory that

15 | Kerouac, J., 1999, *On the Road*, Penguin Books, New York. *unpaginated*.

would become this book, as I wanted to push this distinction apart from the recognisable and familiar, thus investigating a separation of meaning and value from the understanding of site itself.

When this book began to formulate, I had also shifted the focus of my visual practice and began to look into relevant literature based on this notion and understanding of space. I sought a simple definition that might separate the notions of space and place (whereas it is often all too easy to regard them interchangeably). Not content with what I gleaned from initial examination of archaeology and geography, the writings of Yi-Fu Tuan initially offered a working definition of the dichotomy between space and place in his book of the same name that seemed to fit. Tuan provided a jumping-off point from my previous observation regarding this *slippage* between space and place as well as the “non-places” in my previous bodies of work, but moreover he intimated a desire to place meaning and recognise sites as distinct entities defined by their utility which became key as this research continued. In this sense, the phenomenology of geographers became important to this research. However, I sought to have my investigation take shape with the foundation of phenomenology alongside something more updated, contemporary, experimental, and challenging, whilst also continuing to fit in with the availability of site as experienced.

Whilst examining this slippage and disappearance between space and place within these sites I was examining, I specifically became interested in Baudrillard’s final book, *Why Hasn’t Everything Already Disappeared?* which subsequently formed much of the foundation for this entire project. Baudrillard’s book had just been published as I began this research and there was virtually no serious consideration of its impact at this point. In contrast to Baudrillard’s better-known works, *Why Hasn’t Everything Already Disappeared?* focuses on a different element of his oeuvre, the fatal, which lends itself to this sort of enquiry. Through investigating this strain, which might be termed one of raw phenomenology and fatal strategies, I discovered something that was, to me, important and underutilised. Baudrillard’s writings began to pull these somewhat disparate

concerns together and shared an affinity with my earlier observations on the road, whilst guiding the remainder of this investigation. He provided a framework for understanding the tendencies I was investigating when re-applied to a focus on disappearance of space.

Initially, my investigation examined the work of artists such as Gordon Matta-Clark and Rachel Whiteread as their practices dealt with notions of spatiality, but it became clear that these works were evidently outside of the area of focus for this book on indefinable spaces. Through interrogation, these works were identified as instead being focused on the extreme familiarity of built space. Whiteread exposes the inhabited shape of lived-space by creating plaster casts¹⁶ as the director of the MFA Boston said on the occasion of her 2009 solo show there: “Rachel Whiteread gives meaning to the empty spaces of our lives...”¹⁷ Conversely, Matta-Clark deconstructs lived spaces by bisecting houses or removing architectural segments. Whilst fascinating phenomena, further investigation and interrogation would be beyond the scope of this investigation and might easily have formed another, much different book based on the ideas of inhabited spaces, acculturation, and psycho-geography. These artists are examining places, which for the purposes of this research, might be considered already-disappeared. Matta-Clark evidences this when he remarked: “...the next area that interests me is an expedition into the underground: a search for the forgotten spaces left buried under the city either as a historical reserve or as surviving reminders of lost projects and fantasies...”¹⁸

16 | Whiteread, R., Dennison, L. & Houser, C., 2001, *Rachel Whiteread: Transient Spaces*, Guggenheim Museum Publications: Distributed by Harry N. Abrams, New York.

17 | Rachel Whiteread's Dramatic Installation, Place (Village) at The Museum of Fine Arts, Boston, *artdaily.org*. Retrieved December 12, 2013, from http://artdaily.com/index.asp?int_sec=11&int_new=26710&int_mod=2#.Uz001cdV4e8

18 | Wall, D., 1976. Gordon Matta-Clark's Building Dissections. *Arts Magazine*, 50(9).

Artists working with these built spaces address social concerns that are not fundamental to this research into available, Other spaces. Rather, they focus on discovering and recouping the spaces that have already been lost¹⁹, forgotten, or disappeared—those which have an already-established meaning, which they have been tasked with unearthing and decoding. Artists such as these became peripheral to this project once Baudrillard's theories came to the forefront and informed the reapplication of his ideas to a spatial and artistic practice. In Baudrillardian terms, disappearance has already happened once we have given *meaning* to something and the aim of this research is to find out what happens before this process and to perhaps court the very moment on the cusp of disappearance.

Whilst Matta-Clark and Whiteread had been tangential to this research, Robert Smithson offered an alternative approach and opportunity for critique that forms what might be considered a case study later on in this volume. Smithson's phenomenology became a foundational aspect guiding the thought of this book (alongside Robert Irwin's) and with Tuan helped build the historical underpinning that this examination is based on. Smithson has provided the capacity to examine Baudrillard's theory in relation to site-specific work that is also phenomenologically based, and the plethora of texts from Smithson provides a first-person account of his ideas that have helped to underpin the artist's intention.

The publisher Semiotext(e) and the associated theorist Sylvère Lotringer also helped to connect Baudrillard's ideas to those of Virilio, within this emerging context for understanding the dynamics and loss between space and place.²⁰ Both Baudrillard and more recently Virilio had published books that included conversations with Lotringer on art. This helped bring this book full circle, as I could

19 | See further examination in *Arguments for the Indefinable* section for the distinction between what this research purports and what I suspect these artists are attempting to examine.

20 | Virilio subsequently suffered a heart attack and was unable to host this event.

locate research elements within similar practice and theory. These works offered a better link for examining these phenomena therefore bridging it with methods for understanding and extrapolating its context within the work investigated. Nevertheless, to delve deeper into this notion of space I sought to continue examining material outside of art and philosophy in order to have a fuller picture of related concerns. The writings of Jun'ichirō Tanizaki on the loss of shadows connected with Baudrillard's disappearing event and further met with similar writing on space I was already doing. Furthermore, Tanizaki's approach linked to the foundational phenomenology of Husserl, whose adumbrational theories of objects seemed to infer an opportunity for disappearance and its observation. Tanizaki begins to talk about the potentiality of what lies in the shadows in domestic spaces. This understanding helped transition the approach towards its spatial focus, as through this emphasis, shadows are no longer ascribed as being part of an object, such as in the case of Husserl, but rather they become the primary focus for Tanizaki within spatial contexts. This is a distinct notion from works such as the parable of Plato's Cave whereby the character in the story is effectively focused on shadows and determined to discover what creates them, only becoming free when he has gained a full understanding of what previously was only inferred. In Tanizaki's text, he discusses the loss of these shadows altogether, which is in essence the loss of a possibility and opportunity, a notion that I sought to investigate through this research. Husserl led to an investigation of Merleau-Ponty, as his philosophy was based on intensive study of Husserl. In Merleau-Ponty's writings relating to art and science, I discovered a way to align some of these more contemporary ideas and the critiques of Baudrillard and Virilio within this context. These theories were also grounded in Virilio's phenomenological background, as a former student of Merleau-Ponty at the Sorbonne. Texts such as Merleau-Ponty's *The Visible and the Invisible* hint at this process of experience and disappearance when he says:

The visible about us seems to rest in itself. It is as though our vision were formed in the heart of the visible, or as though there were between it and us an intimacy as close as between the sea and the strand. And yet it is not possible that we blend into it, nor that it passes into us, for then the vision would vanish at the moment of formation, by disappearance of the seer or of the visible.²¹

Parallel threads within the body of these works helped to define and align the concerns of my research as it progressed. Merleau-Ponty led me to the writings of Francis Ponge, which unpacked the gravitas of Ponge's poetics of environmental experience. This literature connected back with Tanizaki as descriptive texts that examined spaces or objects within the landscape through a context of phenomenology and began giving a framework. Likewise, Baudrillard's underutilised raw phenomenology, as developed from a pure phenomenology of these earlier writers, evoked experience as witnessed through disappearance. A new method for understanding this loss into representation that I had begun observing in my earliest road trips and documentations also began to emerge. The reflective quality of these works of literature by Ponge and Tanizaki seemed unmistakably like putting these phenomenological ideas into practice. They formed a template for beginning to understand thought and writing as a practice or intervention toward examining this loss. At the same time, I began editing video works with the same considered treatment that these writers practiced. These initial video works that I made during the time of uncovering these volumes of writing helped to inform the intentionality present in the project and subsequently an investigation into fragmentation in documentations of space.

It became immensely important to recognise both the scope and boundaries of this project in order to focus on space as a site

21 | Merleau-Ponty, M., 1997, *The Visible and the Invisible: Followed by working notes*, Lefort, C. ed. Northwestern University Press, Evanston, Ill. P. 249.

of potentiality and possibility that might also have the prospect of disappearance. As there is a seemingly endless supply of texts and artists who are concerned with space and spatiality, it became apparent that my investigation was focused on aligning visual practice with the specific concerns of space and disappearance I had been investigating through these writings, studio practice, and my earliest observations driving and travelling across North America and later the UK and Europe. This necessitated selectivity in the material that would inform this research as it progressed. As stated earlier, I had to be specific with my engagement with other artists firstly to prevent the project from becoming one too focused on art history and critique. Rather, I sought instead to develop works that might consider the repercussions of representing space, as opposed to one simply focused on space in general which was much too broad and not related to the specific enquiry and context I had been observing and examining. Thus, I concentrated on the phenomenological practices of Irwin and Graham that specifically addressed this implied disappearance in their work and writings directly. Through this, I began engaging and writing a specific critique of some of Smithson's work almost as a case study for understanding this disappearance as mentioned earlier. This investigation considered not only Smithson's practice but also took a view towards his intent and how these motivations spoke specifically to disappearance and colonisation of space. Utilising his writings as a key for setting forth these intentions within a framework based upon my close readings of Tuan, Baudrillard, and the others, I was able to focus this investigation on the making of work, engagement with theory, and the intention of artists. Similarly, and despite earlier investigations of the expanded field of research, the writings of other theorists and practitioners became less relevant and ancillary. Theorists and geographers such as Edward Casey, Michel Foucault, Gaston Bachelard, and Jacques Derrida emerged as beyond the scope of this investigation, as they seemed to set forth their own concerns apart from what I was examining. These included ideas of art as representation or the symbolic, as well as the interrogation of

lived-in or sociological important spaces that would be considered already having disappeared from the vantage of this research.

Likewise, additional writers such as Henri Lefebvre and Nigel Thrift seemed to have their specific Marxist agendas set in the social science of cultural geography and accumulation, which I will discuss subsequently. Although Bachelard and Tanizaki might first be thought of both as writers of interior spaces (and thus might have been dismissed in ways similar to Whiteread, for example) arguably, Tanizaki's prose contains a key dissolutive consideration that became apparent as the primary focus of this research when he discusses in what ways the possibilities are lost when shadows are uncovered and also offered parallels for understanding Baudrillard's notions of alterity. Unlike Whiteread, whose works might be thought of as evidence of an entropic state of loss of socially inhabited space and its subsequent reclamation, Tanizaki speaks to the loss of the space itself as it is experienced first hand and not necessarily as a site for utility (a lived-in space such as Whiteread's). In effect, Tanizaki examined this event as phenomena, engaged with observing the tension in the potentiality of what presents as well as recedes in these moments, whereas the work of Whiteread seeks to make tangible or monumentalise what has already disappeared through the built space (by "making meaning"). More specifically, Tanizaki remarks on light in relation to this disappearance, which further connects to the work of Smithson and Irwin who discuss light with regards to their practices and in a similar manner. More overtly and in this way, light is examined in the texts on photography theories by Baudrillard.

From this, I turned towards Michel de Certeau's *The Practice of Everyday Life* as an example of the phenomenology of spatial experience through mobility as a way of making these ideas tangible and relevant to practice somehow. *The Practice of Everyday Life* offers an explanation of how a fragmented experience might offer the "indetermination" of comprehension. De Certeau, too, suggests that mobility plays a role in this fragmentary act though he does not directly delve into this idea of disappearance, however its application

might be implied or extrapolated through a close reading. Reflecting as far back as Aristotle in *Physics, Book IV* a mobile act is described as a change of place, which similarly laid the groundwork for this research within this greater context.

The idea of mobility was informed by my own durational works and largely on the theories of Virilio regarding speed and dromology. Both de Certeau and Virilio discuss the act of movement as an opportunity for experience and critique the notion of the itinerary as a means of intention through the practice of travel. Whilst Virilio speaks of velocity and the desire of arrival, de Certeau talks about the possibilities of journeys on foot and the agenda of the practitioner. Through this, I continued to return to Baudrillard as I expanded upon my investigation of disappearance and his fatal strategies. As discussed in more detail later, Baudrillard's texts seemed to emerge as writing-as-practice in some of the same ways that artists such as Smithson did, by revealing the intent of specific practitioners. It became essential to think of the relationship between all of these methods of both artistic practice and writing and how both were informed by theory in order to produce research that also practiced the multiple methods that would shape this book. The somewhat complex interrelation between theory and practice, intent and experience, and meaning and dissolution required that this study engage in an amalgamation of these different tracts to ultimately form a specific project in order to understand this disappearance of space and its relation to representation.